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Nonconformist Choir Union

THE ANNUAL FESTIVAL

WILL BE HELD AT

THE CRYSTAL PALACE

On SATURDAY, JUNE 26th, at 4 p.m., when a Chorus of 4,000 Voices will render a Selection of Music.

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Organist—Mr. ARTHUR BRISCOE.
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FOR EDUCATION AND EXAMINATIONS IN PRACTICAL AND THEORETICAL MUSIC.

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No. 1.—**SUN OF MY SOUL.** (C to E). W. HENRY MAXFIELD, Mus. Bac.

No. 2.—**O COME, YE WEARY HEARTED.** (D to G). CHARLES DARTNALL.

No. 3.—**GLORY TO THEE, MY GOD, THIS NIGHT.** (C to E-flat.) JAMES LYON.

ONE SHILLING EACH.

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THE NONCONFORMIST MUSICAL JOURNAL :

A MONTHLY RECORD AND REVIEW

Devoted to the interests of Worship Music in the
Nonconformist Churches.

EDITED BY E. MINSHALL.

PUBLISHED THE FIRST OF
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CONTENTS.

	PAGE
"OBSTACLES"	67
FESTIVAL SERVICE IN NORTH LONDON	68
CHOIR COMPETITIONS AND CHORAL FESTIVAL IN BIRMINGHAM	69
TWO GOOD DOG STORIES... ..	69
MUSIC AT ST. CATHERINE'S WESLEYAN CHURCH, LINCOLN	70
PASSING NOTES	72
SEQUENTIAL TREATMENT IN MODERN HYMN TUNES	74
AN IDEAL CHURCH	75
DEATH OF DR. G. M. GARRETT	77
NONCONFORMIST CHURCH ORGANS :—	
New Road Baptist Chapel, Oxford	78
ECHOES FROM THE CHURCHES :—	
Metropolitan	78
Provincial	78
NEW MUSIC	80
STACCATO NOTES	80
TO CORRESPONDENTS	80
ACCIDENTALS	80

"Obstacles."

LAST month we invited our readers to tell us what they considered the obstacles to a good musical service. We thank our correspondents for their information and opinions. Various causes are given for the indifferent music we hear in some of our churches. Let us quote from the letters of one or two which can be taken as representing the opinions of many. One says :

"Further progress is barred by the persistent non-attendance at practices of four or five of the best singers who think themselves too good to need practice. Majority attend really well ; and then all efforts at artistic rendering are spoilt by the few absentees. We have no dull rehearsals. Anthems, glees, etc., are in regular work."

The effect of these self-conceited singers is most injurious. We should advise the choirmaster to get rid of them. It would be far better to depend upon the efforts of those who, though perhaps not so gifted, attend practices regularly.

Another correspondent gives as the obstacle :

"1st. The difficulty of getting a choirmaster who is systematic in his work, and who can make choir rehearsals interesting. 2nd. The difficulty of finding a choirmaster who will not introduce new music

(anthems, hymn tunes, etc.), into the service with out sufficient rehearsal."

A third writes as follows :—

"First and foremost a minister not only musically ignorant but musically indifferent, which is worse. Very few ministers look in at the choir practice or even stay a few minutes on the Sunday evening. Secondly—deacons absolutely out of touch with the meaning of the word 'progress.' To many of these good men the choir—who week in week out file into their seats and carry on the 'praise'—are little better than a nuisance and almost beneath their notice. Let a choir leader ask for a special effort to give the choir a treat or pay their expenses to a festival—then look out ! I speak from experience."

We are afraid that indifference on the part of minister and deacons is a frequent hindrance to progress in church music. We much wish that some knowledge—the more the better—as to worship music was given to every student attending the Theological Colleges. This would in a few years insure a musical ministry. As to deacons, it would be well for the musical church members to try and get elected to office only those who appreciate good music. In this way those who are working hard in the effort to improve Church Psalmody would get encouragement and sympathy.

Some interesting orders of service and programmes of musical services in connection with the Congregational Church at Appleton, Wisconsin, U.S.A., have been forwarded to us. The chorus-choir has only recently been organised, but it numbers ninety men and boys. Judging by the items on the programmes, the general efficiency must be high. A choir club has been formed, and from a circular we read that a club room is being handsomely fitted up for the accommodation of the members ; papers and magazines, adapted to both men and boys, will be found in the room. Games for the boys will be provided, and arrangements for out-door recreations will be made in their season. It has been demonstrated that an association of this kind may become a power, not only in the advancement of church music, but also in the right training and development of its members. There are no fees nor dues required of the members. A boy absent from three rehearsals in succession, unless excused by sickness or absence from the city, is dropped from the choir roll, and can only be restored by making application as a new member and waiting till vacancies occur. Visitors are welcomed at all times—except during choir rehearsals—to the choir club room. Rehearsals are held regularly every week as appointed by the choir master. The choir master is in his studio—which is the choir club room in the church—each day, from nine to twelve, and from one to six, during which hours applications for membership may be made.

The order of service at this church for Sunday,

February 21st, contains some novel features which we certainly do not wish to see imitated. Besides the usual hymns, anthems, prayers, and responsive readings, we find duets for violins and flute solos. The most incongruous item, however, is "The Army and Navy" duet (Cooke) which immediately preceded the sermon! This is evidently a church militant.

We regret to record the death of Mr. Erskine Allon, only surviving son of the late Dr. Allon, of Islington, the cause of death being an abscess on the brain. Mr. Allon was intended for the bar, but soon gave up law for music. He was a brilliant pianist and composer of more than ordinary merit.

We give a very cordial greeting to a new weekly musical paper entitled *The World's Musical Life*. It is bright, clever, and interesting. We wish the venture the success it well deserves.

We referred in a recent issue to a choir strike at Lerwick. We find the matter was amicably settled and the choir returned to their places. But can it be true that on the first Sunday after their return, the minister preached in the morning from the text, "Father, forgive them, for they know not what they do," and in the evening his subject was the return of the Prodigal Son?

We hear that the Charity Commissioners having approved the scheme by which the trustees of "The Baptist Psalms and Hymns" hand over all interest in the property to a new trust, some progress has been made with the new "Baptist Church Hymnal," which is to be issued by the new trust. One-third of these trustees are to be appointed by the Council of the Baptist Union, and two-thirds are representatives of the "Psalms and Hymns" Trust. The new publication itself will be the outcome of the efforts of various committees who have been commissioned to prepare the respective parts. It is likely to be to some extent based on the lines of the Congregational Hymnal prepared by Dr. Barrett for the Congregational Union, and will combine in one volume hymns with tunes, and also anthems and chants. The book will probably be issued toward the end of the year. The profits on the sales of this volume are to be divided one-third to the Baptist Union and two-thirds to the Psalms and Hymns Trust, on condition, however, that the Union does not receive its share until £1,000 has been allotted to the widows and orphans of ministers and missionaries, among whom the profits of the original Psalms and Hymns Trust have been distributed.

We have perused with much interest Mr. Spencer Curwen's paper on "Music at the Queen's Accession," read before the Society of Arts, the London Institution, and the members of the Tonic Sol-Fa Association. Mr. Curwen deals with the various kinds of musical performances in

London at the period, giving much information. In an appendix several writers give particulars of what was going on musically in various provincial centres sixty years ago. The paper may be obtained from Messrs. Curwen and Sons, Warwick Lane, E.C. Price 6d

Mr. Frank Allmand, the esteemed and capable organist of Chester Street Chapel, Wrexham, is Chairman of the North Wales English Congregational Union this year. At the annual assembly last month Mr. Allmand chose "Congregational Psalmody" as the subject of his address, and very sensibly and practically he dealt with it. He declared that music formed a most important part of church worship, and that Dr. Barrett's recent address at Leicester was helpful in bringing the subject before the churches. He thought the introduction of the Congregational Church Hymnal had been most beneficial. As to anthems, he said if congregational practices could be held, he should prefer the anthems to be sung by all the people; but if it was impossible to get the congregation to attend practices, then it is better to let the choir alone sing them. He paid a tribute to the work of the Nonconformist Choir Union. He advocated the introduction of a liturgy into our service, as it gave the people more share in the worship, and would in many cases be a relief to the minister. It was remarkable that the Congregationalists, who as a body were supposed to be strongly opposed to anything that partook of priestism, should by their action in this matter make their minister their priest, and the sole mouthpiece of their devotional service. Mr. Allmand said that any changes would have to be made gradually, and not made at all if any very strong feeling was shown on the part of a large number of members. Public opinion must be allowed to shape itself. One point he thought they were all agreed upon was that whatsoever view they individually took, their sole aim was to have in their Sabbath worship that true spirit of worship which would be profitable to the people, which would help the minister to pray and to preach, and which alone was acceptable to God their Father. From beginning to end the address was full of good things.

FESTIVAL SERVICE IN NORTH LONDON.

A THIRD successful annual festival service of the united choirs of several of the north-west churches was held in the Baptist Church, Camden Road, N., on Thursday, April 8th. There was a good congregation, and the choir numbered some 150 voices, representing the following churches:—Caledonian Road (Congregational), Camden Road (Baptist), Finsbury Park (Congregational), Junction Road (Congregational), Kentish Town (Congregational), and Lady Margaret Road (Wesleyan). The service opened with a voluntary, well executed by Mr. W. E. Coe (Junction Road Congregational), who gave Smart's "Andante in F." Then followed the various items as set forth in the book of words and tunes specially printed for the occasion:—Hymn, "Ten thousand times ten thousand" to *Alford* (Dykes); solo and chorus, "O come, let us worship"

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(Mendelssohn's 95th Psalm), with Mr. Maldwyn Humphreys as soloist; the General Thanksgiving, and Lord's Prayer, followed by psalm, "Rejoice in the Lord," to Elvey's chant from the Congregational Church Hymnal; Lesson; Magnificat in F (Bunnett); prayer; anthem, "The Lord is loving" (Garrett); solo, "Be thou faithful unto death" (*St. Paul*), beautifully rendered by Mr. Maldwyn Humphreys; hymn, "O Paradise, O Paradise," to Smart's tune; anthem, "The Lord is my shepherd" (Macfarren).

The address, entitled "The Ministry of Music," by the Rev. Llewellyn H. Parsons (Finsbury Park Congregational Church), was based on the 2 Chronicles xxxix. chap. verse 27. In this excellent address he said it was possible to divide the music of some of our church services into two classes—ministry and mimicry. That is ministry where the heart and spirit go forth in praise, without this music is but mimicry. Let us by all means have the best music we can in the house of God, bearing in mind that the best is that which lifts us up out of ourselves and brings us nearer God. The voluntary during the offertory was Sterndale Bennett's beautiful minuet and trio from symphony in G minor, rendered by Mr. W. E. Coe. The remaining items were as follows:—Chorus, "Then round about the starry throne" (*Samson*); hymn, "Lord of our life," to *Flemming*; benediction and Vesper hymn (Maxfield), this excellent service closing with Bunnett's "Fantasia alla Marcia," well played by Mr. John Sayers (Lady Margaret Road Wesleyan).

The singing was bright, expressive, and on the whole excellent. Mr. Geo. H. Lawrence (Kentish Town Congregational) ably conducted, Mr. G. W. Cox (Camden Road Baptist) officiating at the organ. The secretarial duties were carried out by Mr. Alex. H. Richards (Kentish Town Congregational Church). The Revs. Geo. Hawker and William Batcock took part in the service.

CHOIR COMPETITIONS AND CHORAL FESTIVAL IN BIRMINGHAM.

THE West Midland Federation of Evangelical Free Churches has taken a bold departure, and one that we trust will soon become general amongst all the Free Church Councils, in inaugurating choir competitions and choral festivals. The first was held in the Town Hall, Birmingham, on Easter Monday, Mr. E. Minshall acting as adjudicator in the competitions. There were three classes: (a) For church choirs of under thirty voices; (b) for church choirs of over thirty voices; and (c) for choral unions. In all cases the test piece was Sullivan's "O Love the Lord," and each choir also sang a piece of their own selection. In class A, the Granville Street Welsh Calvinistic Methodist Choir was first, Belmont Row Wesleyan second, and George Road, Hay Mills, third. In class B, Westminster Road Congregational was first, and Brierley Hill Congregational second. In class C, Cradley Heath Choral Union was first, and Oldbury Choral Union second.

In the evening thirty choirs united, forming a chorus of about 600 voices, and gave an excellent concert. A special book of music had been prepared, containing amongst other items, "Be not afraid" (Mendelssohn), "Hallelujah" (Beethoven), the Prayer from Rossini's *Moses in Egypt*, Barnby's "Victoria," and a charming part song "Rest thou, my little one," specially composed by the able conductor Mr. Facer. All these pieces were given with great precision. Mr. C. W. Perkins accompanied on the great organ with good judgment. Miss Maggie Jacques and Mr. W. Mollineux sang solos which delighted the large audience. During the proceedings the prizes were distributed by Mrs. George Cadbury, short speeches being delivered by Mrs. Cadbury, the Revs. W. H. Muncaster, M.A., and F. L. Wise-

man, B.A., and Mr. Minshall. Great credit is due to Mr. James Rutherford, the esteemed secretary, for the admirable arrangements he made, the day's proceedings passing off without a hitch of any kind.

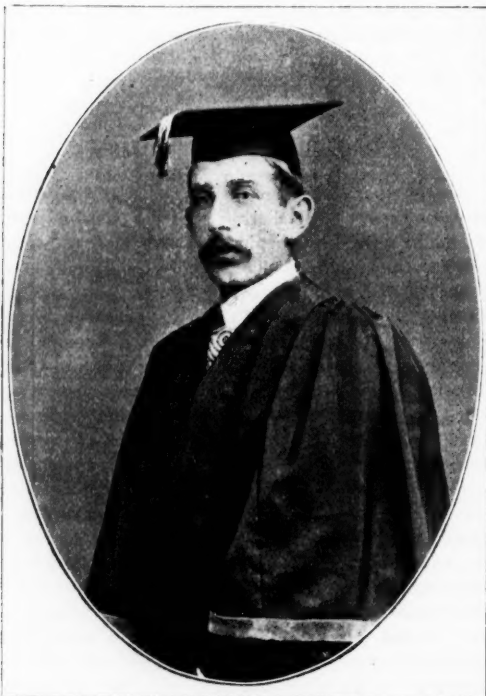
Two Good Dog Stories.

A WRITER in the *Boston Gazette* tells a wonderful story of a French musical critic, related by persons who profess to have been acquainted with him, and who have seen him in attendance on musical performances. He was a dog, and his name in public was Parade. Whether he had a different name at home was never known. At the beginning of the French Revolution, he went every day to the military parade in front of the Tuileries palace. He marched with the musicians, halted with them, listened knowingly to their performances, and after the parade disappeared, to return promptly at parade time the next day. Gradually the musicians became attached to this devoted listener. They named him Parade, and one or another of them always invited him to dinner. He accepted the invitation, and was a pleasant guest. It was discovered that after dinner he always attended the theatre, where he seated himself calmly in the corner of the orchestra, and listened critically to the music. If a new piece was played he noticed it instantly, and paid the strictest attention. If the piece had fine, melodious passages, he showed his joy to the best of his doggish ability; but if the piece was ordinary and uninteresting, he yawned, stared about the theatre, and unmistakably expressed his disapproval.

The *Pittsburg Despatch* is responsible for the following:—"Dogs have most acute ears in detecting differences in the quality of sound," said a musician recently. "I have at home a large Newfoundland that is a great lover of music. No matter in what portion of the house he may be, he always comes to me when I begin to play, lying close to the piano.

"I have an old organ. It is one of those instruments with many stops and but few qualities. I think I have been able, after much endeavour, to distinguish two different qualities of tone in all the long row of stops; but my dog made it apparent to me that my ears were not as acute as his. I play for variety upon the organ, notwithstanding its being antiquated; and my dog seems to enjoy this as much as the piano, all except one stop. Whenever I pull that stop out, he rises to his feet suddenly, and commences to bark and growl at me in a most vicious manner, sometimes biting at the organ. Now, to my ear that stop makes no difference in the sound of the organ. I have tried hard to detect the distinctive quality which aggravates the dog's nature, but without success. I have tried to fool the old fellow by commencing the tune upon one stop, and suddenly pulling out the obnoxious one. He never fails to detect this, though the sound to me is just the same."

DISTRICT Rehearsals in London for the forthcoming N.C.U. Festival will be held as follows:—May 12th, Wesleyan Chapel, High Street, Stoke Newington, 7.45; May 15th, Congregational Church, Junction Road, N., 7.30.



Music at St. Catherine's Wesleyan Church, Lincoln.

EVEN though we feel at times dissatisfied at the tardy musical progress made amongst the rank and file of our Free Churches, and occasionally rise up in wrathful indignation concerning those little-minded persons who prefer to see churches half empty rather than assent to anything other than slowly dragging along the old ruts, yet it is encouraging here and there to find much that is hopeful. For some years past we have heard a good deal of the musical advancement made at the church named above, and have felt no little pleasure at the welcome intelligence. It would scarcely be the thing to put Lincoln down as a very lively musical centre perhaps; somehow or other these old cathedral towns take a lot of "waking up," and are often almost as antiquated in spirit as in architecture; still, we are glad to hear that both municipally and musically this old-time city is slowly yet surely arising from its slumbers, and that many much-needed reforms are being carried out to the great benefit of nearly fifty thousand inhabitants.

Of the many glories of its magnificent cathedral we should like to say much, but this is not in our text: it is always a feast to the eyes, however, to "see the towers of Lincoln rise" above the "common or garden" buildings which thickly surround its glorious pillars. The advent of Dr. G. J. Bennett as cathedral organist during the last year or two seems to have given a "fillip" to musical doings generally, and it may be safe to assume that the new organ about to be erected emanates in some degree from his exertions—so Lincoln is

now in a fair way to go up the scale! Ask anyone in the town where the best music is to be found amongst the Free Churches, and the answer will come very readily—at St. Catherine's!

The Church is a modern one, built on a fine site near the park. It was opened for worship in 1888. The style throughout is Early English Gothic. The sanctuary and adjacent schools were designed by Mr. Charles Bell, F.R.I.B.A., of London, at a total cost of £4,400. The buildings are of best white brick, with red brick dressings; sittings are provided for 450 on the ground-floor and 70 in an end gallery.

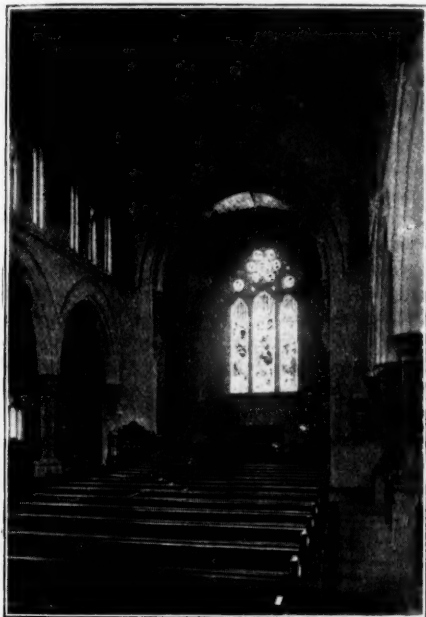
There is a well-proportioned square chancel, in which is placed a richly-designed five-light window, the gift of Sharpley Bainbridge, Esq., J.P., in memory of his late father. The organ chamber is on one side of the chancel, and contains a two-manual organ by Foster and Andrews, of Hull, the gift of George Bainbridge, Esq., J.P., through whose liberality and keen interest the church has attained the justly merited reputation for a good musical service for which it is famed throughout the country.

Mr. Bainbridge is a gentleman who occupies a very prominent position in the commercial life of the city, and is highly respected, both for his gifts of charity and also for the very lively interest he takes in matters musical. For many years past, in fact ever since the church was opened, the music at St. Catherine's may be characterised as his great "hobby." He has been a veritable "father" of the choir, and it has always been his aim to secure the best music and the best musicians possible in carrying out his exemplary work in the church.

For several years Miss Vinnie Beaumont, a soprano well known in the Midlands, was engaged by him to sing solos at the Sunday services; latterly, however, this has fallen to the lot of Miss Annie Norledge, whose reputation throughout a great part of England as a soprano singer is one which does her much credit. Miss Norledge had a good Continental musical education, both as a vocalist and a violinist; she hails from Newark, where in years gone by her father did much to foster the divine art. The mantle has surely descended on his daughter, who as an exponent of oratorio and sacred song can well hold her own in the ranks of our best singers. We have pleasure in giving her portrait herewith.

The gentleman's likeness is that of the organist, Mr. Charles Frederick Smyth, who, it appears, also descended from musical parents at Skegness. Mr. Smyth is quite a young man, being only twenty-five years of age; he has been organist at St. Catherine's since March, 1893, and has ever striven to maintain a reputation for playing the music of the best masters. He developed musical abilities at a very early age, and humorously says he never remembers the time when he first learnt the major scales and five-finger exercises. Before entering the profession his father tried him at several trades, but the son could not settle down to commercial pursuits. Music fired his veins, and it soon became evident that it was no use trying to chain him down.

to anything else, so without further ado he was assigned to Mr. G. H. Gregory, Mus. Bac. (organist of Boston Parish Church), under whose guidance



his musical ideas were shaped in a very thorough manner. Besides being a duly qualified organist and teacher, Mr. Smyth is beginning to shine as a composer of sacred and secular music, which portrays his gifts to good advantage, leading us to feel that he has not missed his vocation.

There are about thirty-five members in the choir, who are seated in the chancel. Prominent in the ranks, besides Mr. Bainbridge and Miss Norledge, are Miss Millson (contralto), Mr. Lane (tenor), and Mr. Turton (bass). They mustered well on the occasion of our visit on Sunday, February 28th.

The service was conducted by the resident minister, the Rev. Wm. C. Bourne. After the opening voluntary, the choir rendered a simple and effective little anthem composed by the organist, "O come, let us worship," the soprano solo running through it being most reverently sung by Miss Norledge.

A prayer followed this, and then the Lord's Prayer was recited by the whole congregation, the Amen being sung at the close. After this the choir gave a capital rendering of the "Te Deum" (Gregory), proving themselves to be an exceedingly able body of musicians of good tone and equal balance. Their singing in this was bright, vigorous, and altogether commendable.

After the first lesson came the first hymn, "Holy, holy, holy!" which was sung with all the devotional feeling which the well-known hymn demands, and accompanied by Mr. Smyth on the organ with admirable tone-colour, and reverently artistic playing. Next came the second lesson

preceding the anthem, which was Mendelssohn's "Hear my prayer," an unusually long "anthem" for a Sunday morning service; still, we were glad thus to have an opportunity of hearing the full capabilities of the choir. It was most satisfactorily rendered by the choir, with Miss Norledge as the soloist. Why not more of these musical prayers in our churches? They surely tend to much greater uplifting of soul than many of the customary "long prayers," which are far too often full of words and void of the true spirit of invocation. On this point there is much to be said. The Church must cultivate the tastes of the people in accordance with present-day ideas and requirements. We are out of patience sometimes on hearing of the ridiculous and really petty obstructions which work such lamentable havoc in preventing reformation in the conduct of our services generally. More often than not it is but two or three miserably narrow-minded souls who keep two or three hundreds outside, in the street, in the public-house, in the gambling den, *anywhere*—who cares so long as the "two or three" can enforce their little crochety ideas and revel in their own pet theories?

Rather should there be given to all forms of art—painting, literature, music—a great, broad, fearless welcome into the Churchfold.

In the hymn, "Come on, my partners in distress," we had a good Wesleyan "sing" and a grand Wesleyan tune—no use to try and keep silent; somehow there's an electric current in some tunes which draws out all the voice and fire of soul. It was just a grand



ring, those last two verses of that hymn, which run thus :

"The Father shining on His throne,
The glorious, co-eternal Son,
The Spirit one and seven,
Conspire our rapture to complete,
And, lo! we fall before His feet
And silence heightens Heaven.

"In hope of that ecstatic pause,
Jesus we now sustain the cross
And at Thy footstool fall,
Till Thou our hidden life reveal,
Till Thou our ravished spirits fill,
And God is all in all!"

To feel the true spirit of these lines and to maintain the proper vocal equilibrium in singing, without having the voice choked by emotion, is, as many know full well, a feat of artistic endurance. Not long ago one of the greatest of English singers, Sims Reeves, was telling us what great difficulties he had to contend with in this sense when rendering the Passion music from the *Messiah* before a crowded Handel Festival audience. To feel, and to make *others* feel, and at the same time keep a firm hold on the floodgates of the emotions—the art to conceal art—this is where the strain is so severe on the truly great singer.

Mr. Smyth's voluntaries included the following selections: "Allegretto from 4th Sonata" (Mendelssohn), "Prelude and Fugue in C minor" (Bach).

The cordial thanks of Free Churches generally are justly due to such gentlemen as Mr. George Bainbridge, who, apart from devoting so much time and interest in church music, do not mind opening their purses pretty freely sometimes to further its welfare.

In this way many are led to discover a much greater gospel in music than they had hitherto imagined. There are plenty of churches where good music is welcomed if it can be had *free of cost*, but when such a thing as paying fees to singers is suggested they are horrified. Then why pay the minister? Do let us have some degree of consistency in these matters! In coming years church officers will find it necessary to consider this far more than they do at present.

Passing Notes.

A FRIEND of mine who is a diligent reader of these columns is puzzled by a reference to Mario, the famous tenor, in Dr. Holmes' "Autocrat of the Breakfast Table," and he wants me to explain it to him. The genial autocrat is speaking about the attracting power of music. "I tell you it is no fiction," he says. "You may call the story of Ulysses and the Sirens a fable, but what will you say to Mario and the poor lady who followed him?" Well, the story of Mario and the poor lady is tolerably familiar to students of a certain department of musical literature. I will tell it, but first let me remind you that the eminent tenor was married to the equally eminent Grisi. Arditi declares in his "Reminiscences" that Grisi's love for

Mario was so violent that she became a prey to the most alarming fits of passionate jealousy. She could not bear the thought that Mario was being admired by any other woman, and unfortunately this circumstance was of continual occurrence, for Mario was one of the finest and noblest-looking men of his time. One of his friends has told us that he looked like the portrait of a Spaniard by Velasquez—"perhaps a handsomer Spaniard than Velasquez ever painted or imagined." And then his magnificent voice!

Now Mario—and here we come to our story—had an ardent admirer in the person of a maiden lady of fortune, who used to follow him about—at a certain distance of course—in silent adoration, all over the country, and even to America and the Continent. It is said that she heard every note sung by Mario in public for nine years. No matter when or where Mario was announced, the mysterious lady would infallibly apply for her seat at the ticket office, and at night, as sure as fate, the gaunt, grey figure of a plain unattractive woman of about thirty-five years of age would be seen sitting bolt upright in one of the boxes. There is nothing to show that Mario himself ever paid the slightest attention to his affectionate shadow; but Grisi, as Arditi puts it, was always "much disconcerted" by her appearance, and on one occasion she nearly pinched a piece out of the conductor's arm as she declared to him that she couldn't sing "if that ghostly woman is in the house again to-night." Of course the ghostly woman never failed to be there—the Sphinx, the tremendous riddle which everybody tried to solve, and nobody succeeded in solving.

And who, then, was this "ghostly woman"? The best account of her, so far as I know, appeared in a New York paper, and was written from the information of a London gentleman who knew her well. Her name was Giles, and she was a native of Gloucestershire. She had lived some years in London, keeping house in a quiet way at the West End, and going but little into society, though a constant attendant at the opera and the theatres. She had an income of £2,000 a year. At one time she conceived a passion for Charles Kean, whom she followed about in the same way that she afterwards came to follow Mario. It is said that while Mario was lying ill at one of the New York hotels, she used to call every morning in her carriage, and when the waiter brought her word that Mario was better, she rewarded the lucky mercury with a double "eagle." Grisi used to declare that the "poor lady" really had for her the "evil eye," and on one voyage she actually made the serious suggestion that a committee of gentlemen should incontinently drop her overboard! She was never known to speak to Mario except once, and that was when they met at a musical *soirée* at St. Petersburg, whither she had followed her Orpheus. As a matter of fact, I don't believe she cared a bit about Mario personally. For her, Mario was a *voice*, and nothing more; and I think this is proved by the fact that while she followed the tenor everywhere he sang, she at once gave up the pursuit if he went to Italy for a short rest. The strange career of this strange creature was terminated

Nº 27.

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"FORWARD! BE OUR WATCHWORD."

Words by DEAN ALFORD.
(from "Hymns Ancient & Modern"
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Choral March.

W. HENRY MAXFIELD, Mus. B.

Tempo di Marcia.

ORGAN.

Sw. *Full Swell* coupled to *Great* *Great to Prin.* *Ped.*

Treble. *mf*
Alto. For-ward! be our watch - word,
Tenor.
Bass. *mf*

Steps and voi - ces join'd, Seek the things be - fore us, Not a look be -

hind. Burns the cloud-y pil - lar At our ar - my's head;

Mus. Ba

ord,

x be.

Mus. Ba

Mus. Ba

Mus. Ba

Mus. Ba

Who shall dream of shrink - ing, By our Cap-tain led? For-ward through the

des - ert, Through the toil and fight; Jor-dan flows be - fore us,

mf Si-on beams with light. For-ward, when in child - hood Buds the in - fant

Great solo stop

Swell.

Ped.

mind; All through youth and man - hood, Not a thought be - hind;

Speed through realms of na - ture, Climb the steps of grace; Faint not, till in

mf Choir 8ft Solo stop Swell

Mus. *Ped.*

glo - - ry Gleams our Fa-ther's Face. Forward, all the life - time,

f *Great.* *cresc.* *f*

Climb from height to height; Till the head be hoar - y, Till the eve be light.

f

Far o'er yon hor - i - - zon Rise the cit-y tow - ers,

mf *dim.* *mf* Great Diapns. *Ped.*

f marcato

Where our God a - bi - deth; That fair home is ours: Flash the streets with jas - per, Shine the gates with

Ped.

gold; — Flows the glad - ning ri - ver Shedding joys un - told. Flows the gladning

cre - scen - do

dim. *mf*

riv - er Shedding joys un - told. Thither, onward thith - er, In the Spi - rits might;

mf

cresc. *f*

Pilgrims to your Count - ry, Forward in - to light.

dim. *p*

mf
In-to God's high tem-ple Onward as we press, Beauty spreads a-round us, Born of hol-i-

p Sw. or choir
Mm.

dimin. *pp*
ness: Arch and vault, and car-ving, Lights of varied tone, Soften'd words and ho-ly Prayer and praise a-

dimin. *pp*

cresc. *mf*
lone Ev-ery thought up-rai-sing To our cit-y bright, Where the tribes as-

cresc.
Ped.

ff
sem-ble Round the Throne of light. To the Eternal Fath-er Loudest anthems raise;

f

f hol-
To the Son and Spir - it E - cho songs of praise; To the Lord of glo-ry, Blessed Three in

praise
One, Be by men and An - gels Endless honours done: Weak are earthly prais - es,

bes as.
Dull the songs of night; Forward in-to tri - - umph, Forward in-to light! Forward in-to

tri - - umph, Forward in-to light!

Full Organ

tri - - umph, Forward in-to light!

tri - - umph, Forward in-to light!

tri - - umph, Forward in-to light!

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No. 2.



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by a sad accident. It was her habit to dress in the middle of the day for the opera in the evening. When making preparation to attend the first performance of "Rigoletto" in Paris, her dress caught fire, and she was very severely burnt. Grisi, now relenting, went frequently to make inquiries, and left Mario's card. This she had attached to her neck by a white ribbon; and after lingering for a few days in great agony, she expired "with the name of him whose voice she had loved with such infatuation clasped to her heart." And that, as the schoolboy essayist would say, is all I know about the "poor lady." It is a curious story, and every word of it is true. If I were a novelist I think I could make good use of it.

I confess I have a certain admiration for the man who strikes out an original idea in the way of funerals. The world is hide-bound by the trammels of convention, and in nothing more so than what Hamlet calls "the trappings and the suits of woe." Anything that makes the last dread duty of the living to the dead less appallingly gloomy is to be commended, especially in this melancholy age when our livers are making Schopenhauers of us all. And so it is that I think well of M. Freret, who died recently at Vincennes, leaving directions for what, in the reporter's phrase, turned out to be quite "a gay funeral." The instructions of the deceased gentleman were that the local brass band should be engaged for his obsequies, and that "lively music" was to be played on the way to the cemetery. These instructions were fulfilled to the letter. The funeral invitations announced the names of the airs to be played. As the cortège started, the band struck up the appropriate "Chant du Départ," then the bandsmen played a series of polkas and mazurkas, and wound up at the grave with the "Marseillaise." Nor was this all. After the interment the whole company adjourned to a tavern, where they had a generous supply of that generous liquid which makes optimists (temporary) to order. Then came more lively music, and at last everybody returned home, "apparently satisfied with the day's outing." The idea is excellent, only I am not sure about the brass band. Under the circumstances I think I would rather wait for my "brass" until "the silver trumpet sounds." The dying Burns was less terrified at "the Shadow feared of man" than at the idea of "the awkward squad" firing over him. And really one would as soon go to the grave to the music of the old serpent as to the strains of some local brass bands!

The story of this "gay funeral" reminds me of the case of the funny old gentleman at Bath, who, in 1813, bequeathed the sum of fifty pounds a year to the bell-ringers of the Abbey Church, on condition that— But the condition must have a sentence to itself. Here it is: "On condition that they ring on the whole peal of bells, with clappers muffled, various *solemn and doleful changes*, on the 14th of May in every year, being the anniversary of my wedding-day; and on the anniversary of my decease that they ring a grand bob-major and *merry mirthful* peal, unmuffled, in joyful commemoration of my happy release from domestic tyranny and wretchedness." The hapless gentleman,

I presume, had failed to learn the secret of "how to be happy though married." Love, indeed! exclaims one of Mr. Meredith's poetical creations—

Love burns as long as a lucifer match;
Wedlock's the candle! Now that's my creed.

Mr. Thomas Nash, of Bath, evidently found it otherwise. I wish some Bath reader would tell us whether the "solemn and doleful changes" are still rung from the Abbey belfry on the 14th May. The time is at hand, and the question can be solved without much trouble. The bells referred to by the unfortunate benedict are said to consist of a splendid set of ten, principally cast by the celebrated founders, the Rudhalls of Gloucester, in the year 1700. All of them bear inscriptions, some of which are in the form of epigraphs, such as "When you mee ring I sweetly sing," "God prosper the Church of England," and so on. What if one of them had been inscribed "As merry as a marriage bell"? Or perhaps the spelling here should be "belle"?

Of course, in common with all my critical brethren, I have read through the recently-published letters of Wagner to August Roeckel. There is a certain colossal egotism about Wagner which compels one's admiration. We are all fond of the "I" in a way, but with Wagner the personal pronoun was an idol to which he burned incense all his life through. He alone had solved the riddle of humanity; he alone had the true conception of art. The world to him is utterly contemptible; he "can exist without seeking intercourse with any one"; he is "the only artist who as such has grasped the movement of the times." And so on through many pages in the same strain. These letters were written to a poor fellow who had to lie for thirteen years in a prison on account of his political misdeeds. I don't know how Roeckel felt on reading them, but for my part I would as readily think of going to them for consolation and cheer as to Jeremiah or the Book of Job. If Wagner is not complaining he is philosophising, and whether he is doing the one or the other he is equally a bore. I suppose it is rank treason to say so, but then a love of Wagner the musician does not involve a love of Wagner the man. I think I have read every letter of Wagner's that has been published, and now that I have read the Roeckel correspondence I can only say with Colley Cibber's character that "Richard's himself again."

There is, however, in these letters one passage with which I am in cordial agreement. The passage is as follows:

Especially am I deeply moved by contemplation of the position of animals, so shamefully ill-used and ill-treated by mankind; and I am glad to be able to give way without shame to the strong sense of pity which I have always felt, and no longer to have to seek about for sophistries to whitewash the wickedness of men in this respect.

That is altogether excellent. And if you don't think so, pray put yourself in the way of being convinced by a reading of that now unjustly-forgotten work of Olive Schreiner's, "The Story of an African Farm."

J. CUTHBERT HADDEN.

Sequential Treatment in Modern Hymn Tunes.

By ORLANDO A. MANSFIELD, Mus. Doc. T. U. T., L. Mus. L. C. M., F. R. C. O., L. T. C. L.; Author of "The Student's Harmony," etc., etc.

WHILE there is much in musical phraseology which is intelligible only to the initiated, there are, on the other hand, many musical terms and expressions which are the more easily "understood of the people" because bearing much the same meaning in artistic connections as that assigned to them when used in ordinary conversation. Of these terms the word *sequence* is one. Derived from the Latin *sequens*, it implies something which follows or is consequent upon some prior or initial action, statement, or event. And this general meaning is by no means obscured when the word is employed in musical connections. For then the term admits of two definitions, both of which we will explain, although we are only immediately concerned with the latter of the two. And these explanations will, as we shall see, confirm rather than weaken that idea of succession or consecution conveyed by the generally accepted meaning of the word.

The first explanation of the word "sequence"—an explanation concerning which we have claimed that although outside the scope of the present article it, notwithstanding, confirms the every-day interpretation of the term—is that which relates to the employment of the expression in the musical services of the Roman church. Here a sequence is understood to mean a hymn or Latin rhyme (and the Gregorian or ecclesiastical melody therewith associated) which was introduced "on certain festivals at high mass." "The Sequence," says Mr. Rockstro, "owes its name to its position in the mass; in which it appears, as the *continuation*, or *sequence*, of the long series of verses and antiphons, interposed between the epistle and the gospel." The words of these sequences have continued "unto this present," among them being the well-known hymn "Veni Sancte Spiritus"—

"Come, Holy Ghost, our souls inspire,"

(C.C.H. 463), said to be the composition of Robert II. of France, about the year 1,000. Another noted sequence was the hymn, "Lauda Sion," the composition of Thomas Aquinas. This was set to music by Mendelssohn, and became familiar to English choralists through the medium of Bartholemew's translation,

"Praise Jehovah, bow before Him,"

which appeared as a hymn in the New Congregational Hymn-book. Other sequences were the "Stabat Mater" and the "Dies Iræ," both of which have been made the subject of musical treatment by the best of modern musicians, and, by means of English translations, have worked their way into most of the British hymnals.

Leaving those of our readers who are interested in this mediæval meaning of the word "sequence" to search for further information elsewhere, we now turn to that definition of the word in which we are more particularly interested and which has a more practical

bearing upon modern music in general and modern psalmody in particular. This definition of the word "sequence" has been given by the writer of this article in his *Student's Harmony* (Weekes and Co.), Sect. 37-38, in these words:—"The repetition of a passage of melody or harmony (or both) at a higher or a lower pitch." Hence a sequence is not a mere repetition of the same notes, but the following of one progression by another, not at the same but at a higher or a lower pitch. For instance, the second line of the tune *Houghton* is a repetition of the melody and harmony of the first line, but of the two sections which together constitute the third line of Dr. Monk's well-known tune *St. Matthias*, the second is the reproduction of the first at the interval of a third lower and in another key—that of D minor instead of F major. This, therefore, we should term a descending harmonic sequence, because both melody and harmony are repeated at a different pitch. Had the melody *only* been repeated at a different pitch, we should have described the sequence as melodic.

By this time even those of our readers who possess the most elementary knowledge of musical composition will be able to detect the difference between a harmonic sequence as above described and a mere repetition of a melody with varied harmonies such as is to be found in the first and third lines of the tune *St. Oswald* (C.C.H. 4, or B.T.B. 204). Nor should there be any danger of our confounding the terms "sequence" and "imitation." The latter was fully explained in our article on "Imitation as exemplified in the Modern Hymn Tune," which appeared in this journal in February, 1894. Imitation is the repetition of a given subject or phrase in different parts, whereas sequence implies repetition in the same parts. And although imitation, like sequence, is repetition at a different pitch, a subject which is afterwards imitated must be the melody of a single part; whereas a subject for sequential treatment, as we have already observed, can be melodic or harmonic. Lastly, a sequence is different from a parallel section or phrase, explained in our article on "The Analysis of Hymn-Tune Melodies," which appeared in this journal in March, 1896. And the difference is just this, that whereas both sequences and parallel sections or phrases are passages identical as regards melodic outline, yet parallel sections or phrases may be, and generally are, separated from each other by intervening sections or phrases, but sequence is the *immediate* repetition of a passage at a different pitch. For instance, the first and third and second and fourth lines of Sir Joseph Barnby's tune, *Requiem* or *Eton* (C.C.H. 598, or B.T.B. 421) are respectively parallel phrases, but the fifth and sixth lines, being the immediate repetition of a phrase at a higher pitch, together constitute an ascending harmonic sequence.

But in addition to descending or ascending melodic or harmonic sequences, these immediate repetitions of musical phrases are further sub-divided into two classes, known as *real* and *tonal* sequences. "A real sequence," says the writer in his *Student's Harmony*, "is one in which the key changes at every repetition of the model, or one in which every interval of the subject is exactly reproduced, both cases necessitating

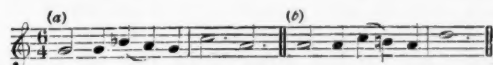
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perpetual modulation (*i.e.*, change of key). A tonal sequence, as its name implies, confines itself to the limits of the key, in which case the intervals of the model cannot be exactly reproduced, but major intervals have to be substituted for minor, and *vice versa*." If our readers will now refer to the harmonic sequence found in the fifth and sixth lines of Barnby's tune, previously referred to, they will see that the sequence is real, because while it is true that the intervals are not *exactly* reproduced at the higher pitch, yet modulation duly takes place, the fifth line being in the key of D major, the sixth in the key of E minor. In the two sections forming the third line of *St. Matthias*, the reproduction is at a lower pitch, and is much more exact; in fact, only the last note of the melody varies from strict transposition a minor 3rd below. This, however, is a real harmonic descending sequence, modulating from F to D minor.

A melodic or harmonic real sequence ascending a note at each repetition is sometimes termed a Rosalia. An interesting (melodic) example is found in the fifth and sixth lines of the late Professor Sir George Macfarren's tune, *Jesus is our Shepherd* (C.C.H. 755).



Here *a* is in the key of F; *b* in the key of G. As the melody only is sequential, we have not deemed it necessary to quote the harmony. The sequence from Barnby previously referred to is really an harmonic Rosalia, but an even finer example is to be found in the fifth and sixth lines of Henry Smart's magnificent tune, *Lancashire* (C.C.H. 402), which tune, it must not be forgotten, was written for a missionary meeting among the "north countree" Nonconformists. The composition is, or should be, too well known to need the quotation of any of its lines. The excessive use of a Rosalia, or, indeed, of any other form of sequence, is "indicative of poverty of inventive power." In hymn tunes the phrase which is treated sequentially is rarely heard more than twice in succession, and even in more lengthy vocal or instrumental compositions it is only allowed to appear three times. "Almost all great writers," says Mr. Rockstro, "have imposed this limit upon its employment, experience having proved that a fourfold repetition generally tends to render the passage wearisome." "And," says Dr. Hubert Parry, "it will be obvious that in harmonic sequences the shorter and simpler they are the more immediately they will be understood." Hence, as sequences in hymn tunes cannot be of a long construction, we have an additional confirmation of the opinion we expressed in this journal some years ago to the effect that, on account of the simplicity of its harmonic and melodic construction, the hymn tune formed one of the best subjects for early musical analysis.

Our readers will now, we feel sure, be quite familiar with the phraseology of our subject, and will be anxious to have their attention directed to some practical exemplifications of the musical devices we have been doing our best to explain.

Our first example shall be that of an ascending

melodic tonal sequence. Of this we have a very simple illustration in the first and second lines of Sir Arthur Sullivan's tune, *Clarence* (C.C.H. 253), and another in the second and third lines of Dr. Hopkins's tune, *Beaconhill* (C.C.H. 214). The well-known tune *Kensington New or Lewisham* (C.C.H. 57 or B.T.B. 563) has its fifth and sixth lines almost entirely devoted to sequential treatment. A short section of four notes is twice repeated, each repetition being a fourth below its predecessor, thus forming a descending tonal melodic sequence, for the harmony is not treated sequentially, and the melody, at least, is in the key of F, the tonic. This example illustrates our previous remark as to the limitation of sequential treatment to three presentations of the phrase or section thus treated. As a most interesting example of sequential and imitative treatment in a hymn tune, we would mention Dr. Monk's *Springtime* (C.C.H. 706). The most interesting sequences are in the first and third lines of the setting intended for the fourth and fifth verses of the hymn; and it is worthy of note that the ascending sequence in the first line is, in the third line, reversed and made to do duty for a descending sequence.

An ascending harmonic tonal sequence is rare. We have one in the third line of Dr. Dykes's tune *Arundel* (C.C.H. 697), which we will quote:—



The seventh line of Mr. Dale's *St. Catherine* (C.C.H. 242), to which we alluded in our article on "The Harmonization of modern Hymn Tunes" in this journal in December, 1894, gives us a little "motive" of two notes which, with its harmony, appears three times in succession, each time a third lower, but in the same key, thus forming a descending harmonic tonal sequence.

(To be continued.)

An Ideal Church.

WE referred last month to a lecture given by Mr. G. H. Coats, of Coats Memorial Church, Paisley, on "An Ideal Baptist Church." The following extracts will be read with interest:

THE ENTRANCE INTO CHURCH.

This is done more reverently than it used to be. I remember when men usually walked right to the pew with hats on. Now they walk in decorously, hat in hand. But I don't think it is an over-statement to say that more than half the people arrive late. They seem to think they are quite in time if they arrive before the voluntary is finished. They don't seem to understand that the opening part of our church service is, not the prayer or hymn, *but* the voluntary, and that every one should be seated before it begins. People seem to understand that while it is being played is the very time to enter the church, and that its only purpose is to cover up and drown the noise of rustling dress or creaking boot. If you

go to a well-conducted concert, you find a rule there, most strictly enforced, that no one shall be allowed to enter the hall while any part of the music is being performed. The music there is usually what is called secular, and people don't go there to worship, and yet this rule is strictly enforced. But in church the voluntary is sacred music, played on a sacred instrument. The purpose of it is to aid devotion. The music is soft and pervading, and the worshippers should be allowed to use it as an aid in silent prayer and meditation, undisturbed by the entrance of anyone. We stop the entrance of the laggards when the prayer is being said; why not during the voluntary? Surely if it is considered right to do this in a concert-room, when secular music is being played, much more should it be done in a church when the music and the place are sacred. I am sure that were we to consider, as we ought to do, the voluntary as an important and intrinsic part of the service, and allow its soothing influence to affect us without disturbance from late-comers, we should derive very great benefit from it.

PRAYER.

Then, again, some improvement might be made in our attitude during prayer. At present we sit at prayer. Someone has described the attitude not as sitting but "hunkering." Some have been noticed arranging their books so as to form a comfortable pillow for their heads during prayer, and certainly the posture is more conducive to somnolence than to devotion. Now, I have noticed that in the pews in the Memorial Church there are kneeling boards, and I trust that we shall use them not for our feet but for our knees, and assume during prayer the posture which is recognised throughout Christendom as that which is most appropriate and seemly. In an ideal church, the worshippers will not "hunker," but reverently kneel.

Then, with regard to the prayer itself; if practicable, the people should at least join with organ and choir in the responses. Instead of the prayer occupying say ten or fifteen minutes—uttered by the pastor frequently without preparation, while the congregation is absolutely silent and sometimes soporific—each petition of the prayer should stand by itself, and at the end of each "all the people should say Amen!" The common practice in most churches is that the minister wanders over all and every subject with little order and no arrangement, and inevitably gets into an archaic style, the words even become stereotyped, and the same prayers, put together with no design, are repeated every Sunday. I am certain that, were the prayers broken up into short petitions, each forming a short prayer by itself, and some means adopted whereby the congregation should join to some extent audibly, increased interest and fervour would result.

PRAISE.

Then, we have not reached our ideal in the service of praise. First, there is congregational singing. There has undoubtedly been great progress in this most important part of the service. The increased knowledge of music through the introduction of the Sol-fa method has wrought wonders in the spread of

musical culture; but our congregational singing is not yet hearty and spontaneous enough. Some with good voices, who can sing admirably in a drawing-room or at a kitchen fireside, sing as if they were afraid those in the next pew would hear them. The men seem to think that it is their business not to sing the melody, but to engage in an attempt, frequently futile, to get the particular bass or tenor notes—very earnest they are, not in praising God, but in groping for harmonies. They try to do both, but the latter takes up all their energies, and so their singing degenerates frequently into an inharmonious croak, which is pleasing neither to God nor man. The remedy for this is, I think, to be found. Congregational singing should be either in plain, simple harmony or in unison. In the latter case, the harmony is produced only by the organist. Were this done, especially if singing in unison were the rule, all would have their attention taken up, not with the harmony, which is often difficult, but it would be devoted to giving expression, through the medium of the hymn and without distraction, to the emotions suggested by the words and music. In our ideal church, then, this part of the service shall be conducted in such a way as to induce and encourage every member of it to join with heart and soul, unaffectedly and simply, in the service of praise, and the best arrangements with this end in view shall be made. A good organ and organist are necessary. God grant that our congregational singing, which is so important a part of the service, may so grow and develop in hearty accord as that some approximation to ideal congregational singing may be reached.

But there is another department of praise which we all desire to see as highly cultured—as near our ideal—as possible. I refer to the choir. Its duty is, by careful study of music of a more complicated character, to produce with artistic perfection and devout feeling the finer and more elaborate works of the best musical composers. It is the duty of the ideal church to place at the head of the choir one whom they can trust implicitly—one who unites the qualities of artist and Christian gentleman. Having such an one, of whatever creed or "ism" it doesn't matter, we may rely on this, that he will magnify his office, not in the narrow sense of officious importance, but in the broad sense. He will humbly look upon his office as a sacred one. He will in all his work have the high aim of edifying the church by the fervour and perfect beauty of his interpretations—comforting, strengthening, stirring, soothing—making life brighter and wholesomer. Truly his office is a high and holy one, applying as he does the refining influence of art to the nurture of those emotional feelings which form so important a part of human experience—of brotherly love. Yes, and in our ideal church every individual member of the choir will look upon himself as a priest unto God, set apart to offer unto Him in a special way the sacrifice of praise. I would say to the choir, as was said to the saints of the early Church, "Ye are an holy priesthood." Remember I am speaking of an ideal church. Is my ideal too high? You may say, "It is unattainable." But what ideal is? If this be a reason for not

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entertaining it, then our whole religion is vain. Paul held on to his ideal, though he said even he had not attained to it. My friends, in this, as in everything else, those who excel are the idealists—those who become stagnant, who become pessimists, are those without ideals. And just as a preacher is no true preacher whose idea is that he should have a beautiful voice, perfect utterance, and correct grammar—whose main thought in his study is the rounding of his sentences, and not the moving of men's hearts—who in his desire for literary excellence and rotund eloquence forgets the spiritual purpose—so a choir comes very far short of an ideal one if its desire for skilful singing is not kept in utter subjection to the main purpose of its efforts, the glory of God and the edification of the people in His most holy will. Our ideal church, then, must aim at having an ideal choir. In connection with the choir there is one other matter I wish to refer to. You are aware that an efficient choirmaster devotes a great deal of his time and great pains in training the voices that they shall so blend together that no individual voice shall be heard obtruding itself and distinguishing itself from the others in chorus. The most vulgar singing is when each individual vies with another, each singing without thought of the voice of his neighbour. The most effective singing I ever heard was by a choir which was invisible to the audience, and least effective by a choir stuck up conspicuously in front of the pulpit. It is said of boys at the "hobble-de-hoy" stage that they should be seen but not heard. The opposite is more applicable to a choir. As much as possible they should be heard and not seen. In an ideal church more will be required than harmony of sound. The founders of the Memorial Church have devoted, by themselves and through their architect, great attention to the production of perfect harmony of form and colour. This has been attended to more specially and minutely in the construction and decoration of the chancel. The chancel is the singing place—the place where the choir sits. Would it be too much, then, to ask the ladies and gentlemen and boys of the choir that in the choice of the colours and shapes of their costumes they be ruled less by what is in harmony with the latest Paris or London mode, and more by the artistic ideas of colour and form which have been so beautifully wrought out in every detail of their surroundings. Could some uniformity not be introduced? I heard a recitation the other evening about a famous American choir, the leading feature of which was that every young lady in it wore a twenty-dollar bonnet, and I have no doubt all vied with each other in novelty and variation of mode. I have had a long experience of choirs, and I have heard of members absenting themselves because they could not afford to dress so expensively as others. I have been informed that most of the nurses in our infirmaries—many of whom are ladies by education, and have been brought up in what is called good society—offer no objection to the uniformity of dress which they assume. It seems rather strange that no church would think of interfering with a choir even though the ladies wore the most gaudy and vulgar costumes and the men dressed as lady-

killers, and sported light kids and diamond rings; and yet, were these ladies and gentlemen to dress in surplices, which are the plainest of all costumes, they would be very apt to interfere. In an ideal church—with such a building, such a chancel, as the Memorial Church—the choir of their own choice, as a matter of taste, will not destroy the harmony—the combined harmony of sound and colour and form, the tone of the house—but not only by their voices, but also by their dress and demeanour, prevent singularity and obtrusiveness on the part of any individual. If then, something approaching all these conditions were carried out—a good organ and a devoted organist, and a choir in perfect harmony both of sound and colour and demeanour—we should have very nearly reached our ideal.

DEATH OF DR. G. M. GARRETT.

DR. GEORGE MURSELL GARRETT, organist of the University of Cambridge, died last month at his residence, Park Side, Cambridge, in his sixty-third year. Dr. Garrett had been for a long time seriously ill, and owing to his prolonged inability to work, a testimonial subscription, headed by Sir John Stainer, Sir Walter Parratt, Professor Bridge, and Professor Stanford, was very recently organized for him by certain prominent British musicians. Dr. Garrett, who was born at Winchester on June 8th, 1834, was a son of the master of the choristers there. At the age of ten he became a boy singer at New College, Oxford, under Stephen Elvey, but afterwards he returned to Winchester, and for six years was articled pupil and assistant-organist there to Dr. Samuel Sebastian Wesley. For two years he was organist of Madras Cathedral, but in 1857 he returned to England and became organist at St. John's College, Cambridge. Eight years later he was elected organist of the University, and for many years past he has been University lecturer in harmony and counterpoint and a member of the Board of Musical Studies. He was an examiner in music to the University and to the Irish Intermediate Education Board, and was a member of the Philharmonic Society. He took his degree as Doctor of Music in 1867, and six years later was granted the honour—rarely conferred upon any musician save the Professor—of the degree of M.A. propter merita. His most ambitious work was the oratorio, *The Shunammite*, which he produced at the Hereford Musical Festival in 1882. He, however, is best known by his Church music, which comprises five Church services, besides an Evening Service in B flat, written for Keble College, Oxford, and a large number of anthems, which are in constant use in cathedral and other churches. Dr. Garrett was universally respected for his personal gifts and his great musical ability.

As will be seen from our advertisement columns, a new Chant, Anthem and Service Book is about to be published by the proprietor of the Bristol Tune Book. Special prizes are offered for original anthems and musical settings.

ANY choir or choral union wanting a Book of Music suitable for a Church Festival Service should apply to Mr. Notcutt, Wrexham House, Ryde, who has about 100 copies he will dispose of at a very nominal price.

Two shillings' worth of copyright music, being Anthems, Choruses, Part-songs, etc., used in a Choral Festival this Easter, and published in book form, 64 pp., staff notation and sol-fa edition, at one shilling each net. Offers wanted. Application should be made to J. Rutherford, Temperance Institute, Birmingham.

Nonconformist Church Organs.

NEW ROAD BAPTIST CHAPEL, OXFORD.

Built by Messrs. Norman Brothers and Beard.

<i>Pedal Organ.</i>			
Open Diapason	...	...	16 feet.
Bourdon (large scale)	...	...	16 "
<i>Choir Organ.</i>			
Dulciana	...	...	8 "
Lieblich Gedackt	...	...	8 "
Lieblich Flute	...	...	4 "
Clarinet	...	...	8 "
<i>Great Organ.</i>			
Open Diapason (large)	...	...	8 "
Open Diapason (small)	...	...	8 "
Claribel Flute	...	...	8 "
Wald Flute	...	...	4 "
Principal	...	...	4 "
Piccolo Harmonique	...	...	2 "
<i>Swell Organ.</i>			
Lieblich Bourdon	...	...	16 "
Horn Diapason	...	...	8 "
Rohr Gedackt	...	...	8 "
Salicional	...	...	8 "
Voix Céleste	...	...	8 "
Geigen Principal	...	...	4 "
Flageolet	...	...	2 "
Mixture	...	...	3 ranks
Oboe	...	...	8 "
Horn	...	...	8 "
<i>Couplers.</i>			
Swell to Great.		Swell Octave.	
Swell to Pedal.		Swell. o Choir.	
Great to Pedal (with 2 knobs).		Choir to Pedal.	
<i>Accessories.</i>			
Two Composition Pedals to Great.			
Three " " Swell.			

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

ISLINGTON.—The members of the Psalmody Class at Union Chapel gave an excellent performance of Haydn's *Creation* on Tuesday, the 13th inst. The choruses were sung with great precision, and the solos were admirably given by Miss Alice Simons, Mr. Charles Chilley, and Mr. Daniel Price. Mr. R. Williamson conducted, and Mr. Fountain Meen, organist to the chapel, accompanied the entire work upon the organ.

LAMBETH.—A highly successful concert, under Mr. H. Ford Benson's direction, was given in Upton Chapel on Wednesday, April 7th, by the choir, the event being noteworthy from the fact that the whole of the artistes engaged were connected with the Church at Upton, a circumstance of which the latter may well be proud. The leading soprano, Miss Mary Ryan (Guildhall School of Music) is rapidly becoming one of the most popular vocalists in South London,

her rendering of "Rest" (Handel's "Largo"), with violin and organ obligato, being charming, as also was her performance, for the first time, of a new song, "Dreamland," composed for her by the talented choir-secretary, Mr. W. Staniland, both composer and vocalist coming in for a hearty reception. Equal praise attaches to Mr. T. Morgan (Guildhall School of Music) for his really fine vocalisation in Hedgcock's "When bright eyes glance" and Sullivan's "Sailor's grave." Mr. Morgan is undoubtedly one of our coming basses. Miss E. Bullock's rich and well-trained voice was heard to great advantage in Cowen's "Mission of a rose"; while Miss Nelly Mead, a young soprano, evinced decided promise in her rendition of Buck's "When the heart is young." Mention should also be made of Mr. R. Downey's songs, "One of the Queen's Navee" and "Ordered to the fray" (St. Quentin), and Mr. F. Davies' "Distant shore" (Sullivan). The choir contributed "Judge me, O God" (Mendelssohn), "And the glory," *Messiah* (Handel), "How lovely are the messengers," *St. Paul* (Mendelssohn), "Sweet and low" (Barnby), "How sweet the calm" (Blackburn), "Fisherman's good-night" (Bishop), and "Song of the Vikings" (Eaton Fanning), attack and expression alike being excellent. Miss Everett recited "In the Children's Hospital (Tennyson), Mr. Turner played violin solos "Trauerrie" (Schumann) and "Fantasia" (Verdi), and Mr. H. Ford Benson performed on the organ Edward German's graceful suite of dances from "Henry VIII." Mr. F. Davies conducted the choral portion of the programme, the accompaniments being played by Mrs. Smart, piano, and Mr. Benson, organ. A collection was taken, the result of which, though not commensurate with the largeness of the audience, was, nevertheless, satisfactory, as the Choir Fund will benefit to the extent of £6 or £7.

REGENT'S PARK.—An organ recital was given in Regent's Park Chapel on the 7th of April, by Mr. Chas. E. Smith, the organist, the occasion being the re-opening of the organ after enlargement and improvement by Mr. Eustace Ingram, London. Rev. E. G. Gange offered the dedicatory prayer, and an interesting programme followed including songs, "O Divine Redeemer" and "The roseate hues," by Miss Florence Bulleid; "How beautiful are the feet" and "O that we two were maying," by Mrs. S. H. Habershon; "If with all your hearts" and "Life's Lullaby," by Mr. H. L. Fulkerson; and violin solos, Svendsen's Romance in G, and Wieniawski's Legend, by Mr. Claude S. Fenigstein.

STRAND.—The fifth annual Festival of the London Sunday School Society took place at Essex Hall, on the 10th ulto. In the afternoon there was a choir competition, when eight choirs contended for possession of a banner. Mr. E. Minshall adjudicated. The singing, upon the whole, was very good. The Newington Green choir came out first, Highgate second, and Brixton third. In the evening a concert was given by the united choirs under the able conductorship of Mr. Seemer Betts, when some pleasing pieces were excellently rendered. Five banjo players greatly delighted the juvenile portion of the audience. The general arrangements were well carried out by the Hon. Sec., Miss A. J. Lawrence.

PROVINCIAL.

BESSES.—On two recent Sunday evenings special services, appropriate with the Lenten season, were held in the Congregational Church. The services were chiefly musical, and were well attended. On the first occasion the music for the anthem consisted of a selection from a sacred cantata, entitled *The Mother of Jesus*, by T. Mee Pattison. The sermon was by the Rev. A. Bond, pastor, whose subject was "Joy in Sorrow." On the

second occasion the type, being lessons, en J. Elvey : replete w the third a dramatic selected, w The tenor sustaining music to ' The open (Gounod), Lamb of C versary se Sunday, I were hear gave the fo spring ' (S (Anon) ; a Evening— servant ' (Fletcher) son). V knees ' (V music bei Introit, " Lord's Pr (Dr. Maso Acfield).

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second occasion the service was of a more marked type, being, with the exception of two prayers and lessons, entirely musical. The Introit was by Sir Geo. J. Elvey: "Daughters of Jerusalem"—a composition replete with tenderness. The anthem, "And it was the third hour," by the same eminent church writer, is a dramatic and highly descriptive setting of the words selected, which narrate the scenes of the Crucifixion. The tenor solo was sung by Mr. Carter, Mr. Dawson sustaining the one allotted to the bass voice. Simper's music to "The Story of the Cross" was also given. The opening voluntary was Prelude Religieuse (Gounod), and the concluding one, "Behold the Lamb of God" (Handel).—The Sunday-school anniversary services were held in the above church on Sunday, 11th April. Specially selected hymns, etc., were heartily sung by the congregation, and the choir gave the following pieces: Morning—Introit: "O Day-spring" (Sir John Stainer); Our Lord's Prayer chanted (Anon); anthem, "Judge me, O God" (Mendelssohn). Evening—Introit, "Comfort, O Lord, the soul of Thy servant" (Dr. Crotch); Our Lord's Prayer sung (A. W. Fletcher); anthem, "In Thee, O Lord" (Thos. Jackson). Vesper, unaccompanied, "Humbly on our knees" (W. H. Maxfield, Mus. Bac.). Afternoon, the music being sustained throughout by the scholars—Introit, "Let the words of my mouth" (Anon); Our Lord's Prayer chanted; anthem, "I will extol Thee" (Dr. Mason); vesper, "Jesu, we pray Thee" (Wm. Acfield). Mr. Leaver presided at the organ.

BRENTWOOD.—An organ recital was recently given in the Congregational Church by Mr. Fountain Meen. His interesting programme included selections from the works of Mendelssohn, Beethoven, Smart, Krebs, Lemmens, and Dubois. Vocal items were rendered by Miss Ruby Shaw and Mr. Otto Dene.

COVENTRY.—Mr. Thomas B. Rutherford, of North Berwick, N.B., gave an organ recital in Warwick Road Congregational Church as follows: Andante, string quartet in C (Schubert), "Musical Moment," op. 94 No. 6, and "Ave Maria" (Schubert), Overture (Wagner), March in D (Flavell).

FOLKESTONE.—The memorial stones of the new Congregational Church were laid on March 31st. Part of the day's proceedings was a Service of Praise, when anthems and choruses were excellently rendered by the choir, assisted by friends. Misses Heron and Newall, and Messrs. Bramley and Henbrey took part in quartets. Mrs. Longley was an efficient accompanist, and Mr. F. C. Lepper conducted with his usual ability.

NEWCASTLE.—On Sunday evening, April 11th, after the ordinary service at Elswick Road Wesleyan Church, the Prologue and First Part of Gounod's trilogy, *The Redemption*, were sung by the choir, conducted by Mr. George Dodds, sen. The choir at Elswick Road Wesleyan Church is one of the best in the district, alike in strength and quality, and its excellence is due chiefly to the care and skill which Mr. George Dodds has devoted to its training. There is nothing but praise for the rendering of *The Redemption*. The choruses were feelingly and impressively rendered, betokening intelligent study and careful preparation. Exacting as the music is, the enterprise was amply justified, and both the choir and Mr. Dodds are to be credited with complete success. Mr. George Dodds, jun., organist of St. Paul's Church, was at the organ, and Mr. H. Yeaman Dodds at the piano.—The choir of Heaton Road Congregational Church gave Stainer's oratorio *The Crucifixion* on the afternoon of Sunday, April 11th, and although the choir is practically a young one, the performance astonished and delighted the numerous congregation. The choruses, particu-

larly "Fling wide the gates," were given with an unexpected strength and decision, while "God so loved the world," sung unaccompanied, was rendered with pure and almost perfect expression. The soloists were Mr. Clements Humphrey, basso, and Mr. T. D. Hiden, tenor, each of whom gave a most excellent account of himself. Mr. Stabler, the church organist and choirmaster, presided at the organ, and the baton was in the hands of Mr. Hiden. The manner in which this choir has brightened and improved the church services recently, together with the performance in question, leads one to expect great things from them in the future.

NORWICH.—Mendelssohn's *Hymn of Praise* was given in the Unthank's Road Baptist Church, Norwich, on Tuesday evening, April 13th. The choir was strengthened for the occasion, and a most efficient orchestra assisted; the number of the performers in band and chorus being about eighty. The church was completely filled, many being unable to obtain admission. Miss Martha Mase, Mrs. G. W. Warner, and Mr. H. Brummage were the principals engaged. Miss Martha Mase, who is the leading soprano in the Unthanks Road choir, won golden opinions; her brilliant voice was heard to perfection throughout the fine building. The chorus singing was well sustained, the leads being marked with great precision, and a close attention to expression marks denoted a careful training had not been lost upon the choir members. The band was excellent, the grand symphony being given with very fine effect. Mr. W. L. Palmer, the organist and choirmaster of the church, conducted, and Mr. F. E. Blatch, his able assistant, presided at the organ, both carrying out their responsible duties in a most efficient manner.

PLYMOUTH.—On March 31st the Batter Street Congregational Church was crowded, when, under the auspices of the Mutual Improvement Society connected with the church, the sacred cantata *Daniel* was rendered by the choir, assisted by several friends, and accompanied by a full orchestra, pianoforte, and organ. The concert was in aid of the funds of the Church. The strength of the chorus was about fifty voices, and under the baton of Mr. J. Hicks (the choirmaster) it achieved a great success. The solos were also in good keeping. Miss Eleanor Jane (soprano), although in indifferent health, sustained the part of the "Queen" to perfection; as also did Mrs. C. Rundle (mezzo-soprano) that of the "Sister of Azariah." Miss Minnie Arthur joined ably in the soprano work, and Mrs. E. P. Weids did full justice to the contralto part. The male voices found excellent interpretations from Mr. F. B. Bidgood ("Daniel"), Mr. T. W. Balhatchet ("King"), Mr. J. Trounson ("Azariah"), Mr. J. Skelton ("Second President"), and Mr. H. J. Barter ("First President and Herald"). The orchestra was a strong and capable one; it included several members of the Royal Marine Band of this town, and was led by Mr. A. E. Serle, L.R.A.M. The assistance of Miss Mitchell at the piano, and Mr. Aubrey Adams at the organ, helped towards the general success.

POOLE.—Mr. Enos J. Watkins, late organist and choirmaster at Wolverhampton Presbyterian Church, has been appointed organist and choirmaster of the Congregational Church.

SWANSEA.—Mr. D. T. Williams, A.R.C.O., organist of Siloh Congregational Church, Landore, Swansea, has been appointed organist of St. Andrew's Presbyterian Church, Swansea. On his leaving, the choir and congregation of Siloh Congregational Church presented Mr. Williams with a valuable pedestal writing-desk in appreciation of his past services.

WESTGATE-ON-SEA.—A sacred cantata, *The Saviour*

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